



The Tuning C.D.

A State of the Art Intonation Training Tool
www.TheTuningCD.com

Alto · Bass

PURPOSE: This document was created for those who purchase or stream *The Tuning C.D.* and wish to better their musical intonation, tone quality and/or balance. There are many manners in which to use *The Tuning C.D.* with a solo voice or instrument. The intent of this document is to inspire vocalists and instrumentalists to not only use *The Tuning C.D.* to better their musical intonation, tone quality and/or balance through basic instructions, but also for these same individuals to create their own instructional exercises or techniques to be used with *The Tuning C.D.*

BASIC INSTRUCTIONS

1. Turn on the c.d. player, mp3 player or streaming device, but turn down the volume.
2. Play track #8 (Concert G).
3. Turn the volume back up to a reasonable dynamic in which you may blend with *The Tuning C.D.*
4. Sing the note "G" (the lowest possible) for eight to ten seconds using no vibrato on the syllable "EE." As you are singing this note, listen to *The Tuning C.D.* If you cannot hear *The Tuning C.D.*, sing softer, or turn up the volume on your compact disc player. As you sing the note "G" with no vibrato, listen carefully to *The Tuning C.D.* You may hear waves, or beats. This means you are singing out of tune. Make some adjustments to get rid of the beats, but be sure to support your tone. Repeat the above process several times (at least 5 to 8 times) until you have comfortably gotten rid of all beats. This is a very challenging, yet important, step...so take your time. If you are able to eliminate all beats, go on to step 5.
5. Now try the above process with a second note, "G," an octave above. Hold the second note, "G," for eight seconds using no vibrato. Be sure to listen to *The Tuning C.D.* and check for beats. Repeat this process (again at least 5 to 8 times) until you have comfortably gotten rid of all beats. When you eliminate all beats, go to step 6.
6. Sing and hold the first "G" (the lowest one possible) for a few seconds, getting rid of all beats and then slur into the second "G" (the octave above) pitch. Be sure to hold these notes long enough to get rid of all beats. Do not switch notes until you have gotten rid of all beats. Do this step several times until comfortable. Remember not to use vibrato at any time.
7. Now reverse step 6. Sing and hold the second "G" (the octave above) and then slur into the first "G." Be sure and listen to *The Tuning C.D.* Did you make adjustments to get rid of the beats for either note? Keep those adjustments in mind. Repeat this process until all beats are comfortably gone.
8. Sing the note "D," found between the two selected "G" pitches, for eight to ten seconds. Remember not to use vibrato and always blend with the pitches you hear from *The Tuning C. D.* If you have trouble hearing *The Tuning C. D.*, do not be afraid of turning up the volume. Try having the volume of *The Tuning C. D.* overpower the volume of your voice. Experiment. Repeat until all beats are comfortably gone. Again, take your time to train your ears to get rid of all beats. This is a very important step.

9. Now, while holding each note long enough to get rid of any beats, sing the first pitch, "G" (the lowest one) and slur to the new note, "D." Repeat this until all beats are comfortably gone.

10. At this point, reverse step nine. Start on the note "D," holding long enough to get rid of all beats, and slur to the first pitch, "G" (the lowest one). Repeat until all beats are comfortably gone.

11. Now try repeating steps 8 through 10, but replace the note "D" with the following notes in order: C, A, B, F-sharp, and finally E. Again, spend plenty of time in this beginning phase. This will train your ears to hear "in tune."

12. Use this routine in all twelve keys, perhaps a different key each day. Also, this routine may be used before rehearsing a composition in a particular key. For example: if your first work to be rehearsed is in the key of concert F, rehearse the above exercises in concert F (track 6) for just a few minutes. Then begin your rehearsal on this work. Before rehearsing a second work, use *The Tuning C.D.* again and be sure to rehearse the above exercises in the corresponding key for the second work. With daily practice, you will make noticeable improvements in intonation, tone quality and balance.

HELPFUL HINTS:

- (1) Try using different vowel sounds for the exercises above.
- (2) Try practicing slow, simple melodies based on major or minor scales with *The Tuning C.D.*
- (3) *The Tuning C.D.* may also be used as a warm-up device when a piano is not available.
- (4) Try creating your own exercises with *The Tuning C.D.*